

ART 24 Course Outline as of Fall 1981**CATALOG INFORMATION**

Dept and Nbr: ART 24 Title: INTRO TO ART/PRINTS

Full Title: Introduction to the Art of Prints

Last Reviewed: 3/13/2023

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	1.50	Lab Scheduled	4.00	6	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 08 - May Be Taken for a Total of 6 Units

Also Listed As:

Formerly:

Catalog Description:

Introduction to studio in printmaking, techniques include: Cardboard relief prints, wood cut, etching, collagraph, monotype, embossing, and linoleum cut.

Prerequisites/Corequisites:**Recommended Preparation:**

Art 7A, Drawing and Composition, or basic drawing skills.

Limits on Enrollment:**Schedule of Classes Information:**

Description: Introduction to studio in printmaking, techniques include: Cardboard relief prints, wood cut, etching, collagraph, monotype, embossing & linoleum cut. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Art 7A, Drawing and Composition, or basic drawing skills.

Limits on Enrollment:

Transfer Credit: CSU;UC. (CAN ART20)

Repeatability: May Be Taken for a Total of 6 Units

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:
IGETC:	Transfer Area	Effective:	Inactive:

CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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CID:

CID Descriptor:ARTS 220	Introduction to Printmaking
SRJC Equivalent Course(s):	ART24

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

A student will be expected to:

1. Complete an image for every technique demonstrated in class.
2. Prepare for this image by developing an idea through several stages of drawing before committing it to a permanent surface--thereby guaranteeing a satisfying final product.
3. Improve one's sense of composition as the semester progresses, becoming more confident of divisions and weights within the working rectangle.
4. Witness the possibilities of using a full range of value in the high contrast relief media and the potential for subtlety with intaglio processes.
5. Retain information regarding the consecutive steps of each process discussed and the reasons for these steps.
6. Grasp the basic methods for black and white printing well enough to eventually obtain several well printed impressions from each matrix.
7. Understand the historical importance of printmaking as the precursor to photography and offset lithography and to be familiar enough with prints to be able to recognize them for what techniques they employ.

Topics and Scope:

A student will:

1. Explore the creative possibilities of various relief and intaglio printmaking techniques by making one matrix utilizing each.
2. Experiment with different tools for developing each image.
3. Observe the guidelines for properly printing each matrix, applying knowledge of inks, papers, press pressure, etc., as learned from in-class demonstration.
4. Develop a basic vocabulary of print terms and their proper spellings.

5. Recall a skeletal historical lineage of printmaking developments from slide lecture and handouts.
6. Know how to properly sign and present works for the final critique. Flattening and matting of prints will be demonstrated.
7. Expand upon ideas that may occur in other classes such as figure drawing or drafting by applying sketches of such subjects to print media.

Assignment:

1. Linoleum cut (based on collaged rubbings).
2. Wood cut (from single natural form (shell, rock, leaf, seed pod).
3. Line etching (from section of a master's print).
4. Aquatint (from view into or out of a window).
5. Embossing (for greeting card-seasonal).
6. Cardboard relief print (based on Persian miniature or rug pattern).
7. Monotype (from sketches done outdoors-Spring Lake).
8. Collograph (completely abstract and experimental).

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems

Problem solving
10 - 30%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances

Skill Demonstrations
10 - 30%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

A portfolio of completed work will be the primary basis for the grade. Other factors include attendance, effort, growth and class performance.

Other Category
80 - 100%

Representative Textbooks and Materials:

Wood Engraving by Heinrich Rumpel, Van Nostrand Reinhold Co.

Lithographic Prints from Stone and Plate, by Manly Bannister, Littlefield

The Complete Relief Print, by Clare Romano and John Ross

Etching and Engraving by Walter Chamberlain, Thames and Hudson

Printmaking Today, by Jules Heller, Holt Rinehart and Winston